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TYPOGRAPHICAL WORK BY THE TOKYO TSUKIJI TYPE FOUNDRY

SOCIETY OF ORIENTAL ART
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KOKKA Nº 255

Août 1911.

Notice Explicative

Planches I et VI. **Lou Hsièn-tchoung** (artiste chinois): Deux compositions de la série des 16 Rakan. (Une reproduction xylographique en couleurs, et une autre en collotypie) Pages 27 et 47
Kakémonos, peintures sur soie, mesurant chacune 1m,41 de haut sur 0m,50 de large.
Appartenant au temple Shyokokou-ji, de Kyoto.

Le temple Shyokokou-ji possède la fameuse série des 16 Rakan ; nous en reproduisons deux. Quelques-uns de ces kakémonos sont signés, témoignant que l'auteur est Lou Hsièn-tchoung. Loin de ressembler au style indien des mêmes images de Tchan Yüeh que le Kokka a déjà reproduites, les figures de Lou Hsièn-tchoung sont plutôt de type chinois, d'une expression toute autre. Par la variété de composition, l'incomparable finesse de dessin et l'harmonie non moins parfaite des couleurs, cette série est digne d'être citée parmi les images typiques des Rakan à cette période de l'art chinois qui va de la fin des Soung au début des Yüen.

Planche II. **Hsia Kouéi** (artiste chinois) : Paysage d' été.
(Reproduction en collotypie) Page 39
Peinture sur soie dans un album ; mesurant 0m,19 de haut sur 0m,21 de large.
Appartenant à Mr. Tching Hsièn, de Pékin.

Monsieur Tching Hsièn de Pékin possède un magnifique album contenant un excellent choix de peintures et d'autographes des deux dynasties Soung et Yüen ; nous sommes heureux de présenter, avec sa permission, quelques-unes des pièces les plus notables à ceux de nos lecteurs qui s'intéressent à l'art chinois de cette grande époque. Le petit paysage de Hsia Kouéi particulièrement est ravissant : à l'endroit où le grand fleuve forme un coude, sur la berge, un bouquet d'arbres, agités par la rafale, cachent quelques habitations ; au loin court un bateau, dont le vent enfle la voile.

L'œuvre n'est point chargée d'estampilles ni de signatures d'experts ; mais l'auteur de ce paysage ne peut être autre que le grand Hsia Kouéi (vers 1200 ap. J. C.). Autant qu'on peut l'affirmer d'après ce que nous savons de sa personnalité, nous pouvons dire que la manière est identique à ses autres œuvres des collections japonaises, et que c'est une des pièces les plus remarquables de ce précieux album.

Planche III. Fac-similé d'un autographe de l'Empereur **Kao-tsoung.**
(Reproduction en collotypie). Page 41
Album, inscription sur soie ; mesurant 0m,19 de haut sur 0m,21 de large.
Appartenant à Mr. Tching Hsièn, de Pékin.

Cette pièce calligraphique vient aussi de l'album de Mr. Tching Hsièn. Sur la soie en forme d'écran est inscrit un distique du célèbre poète Sou Toung-p'o de la dynastie des Soung. Ces vers dont le sens s'adapte si bien au sentiment du petit paysage de Hsia Kouéi ci-dessus mentionné, sont regardés comme un autographe de l'Empereur Kao-tsoung, qui règna de 1127 à 1161 ; un sceau en forme de courge portant les deux caractères 御書, atteste qu'ils sont de la main d'un empereur, et tout nous porte à croire la justesse de cette attribution.

Planche IV. Attribué à **Ma Ho-tchih** : " Retour d'une fête au printemps "
(Reproduction en collotypie) Page 43
Album, peinture sur soie, mesurant 0m,19 de haut sur 0m,22 de large.
Appartenant à Mr. Tching Hsièn, de Pékin.

Les œuvres typiques de Ma Ho-tchih nous faisant défaut, il n'est pas aisé de nous former une opinion sur l'identité de cette peinture. En la comparant aux œuvres de la même époque parvenues au Japon, nous pensons y retrouver certaines caractéristiques des Li Ti. La composition nous montre un vieillard qui, repu et assoupi après une journée de fête printanière, regagne son foyer sur un buffle, soutenu par un jeune homme qui marche à côté de l'animal. Avec le paysage de

Hsia Kouéi, ce sont là deux bijoux de la peinture des Soung qui nous ont été récemment révélés sur le continent.

Planche V. **Ookyo Marouyama :** Cascade.
(Reproduction en collotypie) Page 45
Kakémono, peinture légèrement colorée sur papier ; mesurant 3^{m},62 de haut sur 1^{m},44 de large.
Appartenant au temple Yèn-man-inn, province d'Oomi.

Le temple Yèn-man-inn dans la province d'Oomi était autrefois la résidence d'un prince du sang qui s'était voué au bouddhisme ; la 1ère année de l'ère *An-èi* (1772), à la suite d'une indisposition de ce prince-abbé, Ookyo fut chargé d'exécuter un grand kakémono pour distraire le malade ; il s'était mis à l'œuvre avec enthousiasme et peignit une cascade impétueuse. Pour déployer cette énorme composition, on était obligé de l'accrocher à une branche de sapin dans le jardin du temple. L'artiste, alors âgé de 40 ans, était dans la pleine maturité de son talent. D'une facture moins subtile sans doute que la fameuse cascade aux érables verts du Nishi-Hongan-ji, travail postérieur, celle-ci l'emporte quant à l'énergie et à la fermeté d'exécution ; nous sommes surtout frappés de la virtuosité toute naturaliste du peintre.

Planche VII. **Sekkéy Yamagoutchi :** Série de trois kakémonos ; une figure et deux paysages.
(Reproduction en collotypie) Page 49
Kakémonos, dessins à l'encre de Chine, sur papier ; mesurant chacun 1^{m},05 de haut sur 0^{m},30 de large.
Appartenant à Mr. le comte Sadakoto Hiçamatsou, de Tokyo.

Sekkéy, artiste de la période de *Kyôho* (1716-1739), fut d'abord élève d'un des Kanô ; s'inspirant plus tard de Sesshyou et des artistes chinois des Soung, entre autres de Mou Hsi, il créa une manière toute personnelle, d'un synthétisme caractéristique. Son nom n'a pas la célébrité qu'il mérite, à cause de la rareté de ses œuvres. La série des trois pièces de Monsieur le comte Hiçamatsou représente le philosophe Tao Yüan-ming au milieu, à droite et à gauche deux paysages. L'artiste dédaignant les couleurs, a usé de l'encre de Chine avec un brio merveilleux ; la facture est d'un naturel et d'une simplicité absolument inimitables.

Planche VIII. Auteur inconnu : Image de Foudô (Acara-vidyârâja).
(Reproduction en collotypie) Page 51
Kakémono, peinture sur soie, mesurant 1^{m},67 de haut sur 0^{m},89 de large.
Appartenat à Mr. le marquis Kaorou Inoouyé, de Tokyo.

Les anciennes images de Foudô parvenues jusqu' à nos jours ne sont pas toutes de disposition pareille. Le magnifique kakémono de Mr. le marquis Inoouyé est d'une variété rare : le dieu terrible est debout, foulant à ses pieds Isvâra et son épouse ; devant lui se tiennent ses inséparables acolytes Hâmkara et Cétaka. L'expression de fureur est saisissante, sans porter nullement atteinte à sa majestueuse dignité. Bien que le nom de son auteur reste inconnu, cette toile est une des œuvres capitales datant de la fin de l'époque des Foudjiwara (vers le milieu du XIIe siècle).

Planche IX. Attribué à **Ounkéy :** 4 statues de diverses divinités.
(Reproduction en collotypie) Page 53
Sculptures en bois, mesurant chacune 1 mètre de hauteur.
Appartenant au temple Kongôbouji dans le Kôya-san, province de Kii.

A l'origine, ces statues étaient au nombre de huit dont quatre seulement subsistent. Elles sont placées à côté de l'image de Foudô dans le sanctuaire du même dieu au temple du Kôya-san. La construction de l'édifice remonte à l'époque de Kamakoura ; il n'est pas possible que les statues soient d'une autre date ; mais faut-il en même temps reconnaître que leur auteur soit le grand Ounkéy lui-même ? Nous hésitons à le faire. En tous cas, dans la suite de l'histoire de notre sculpture, ce n'est qu'à l'époque de Kamakoura que l'on retrouve cette intensité de vie dans les traits et ce réalisme énergique dans la pose, toutes qualités que nos statues présentent au plus haut degré.

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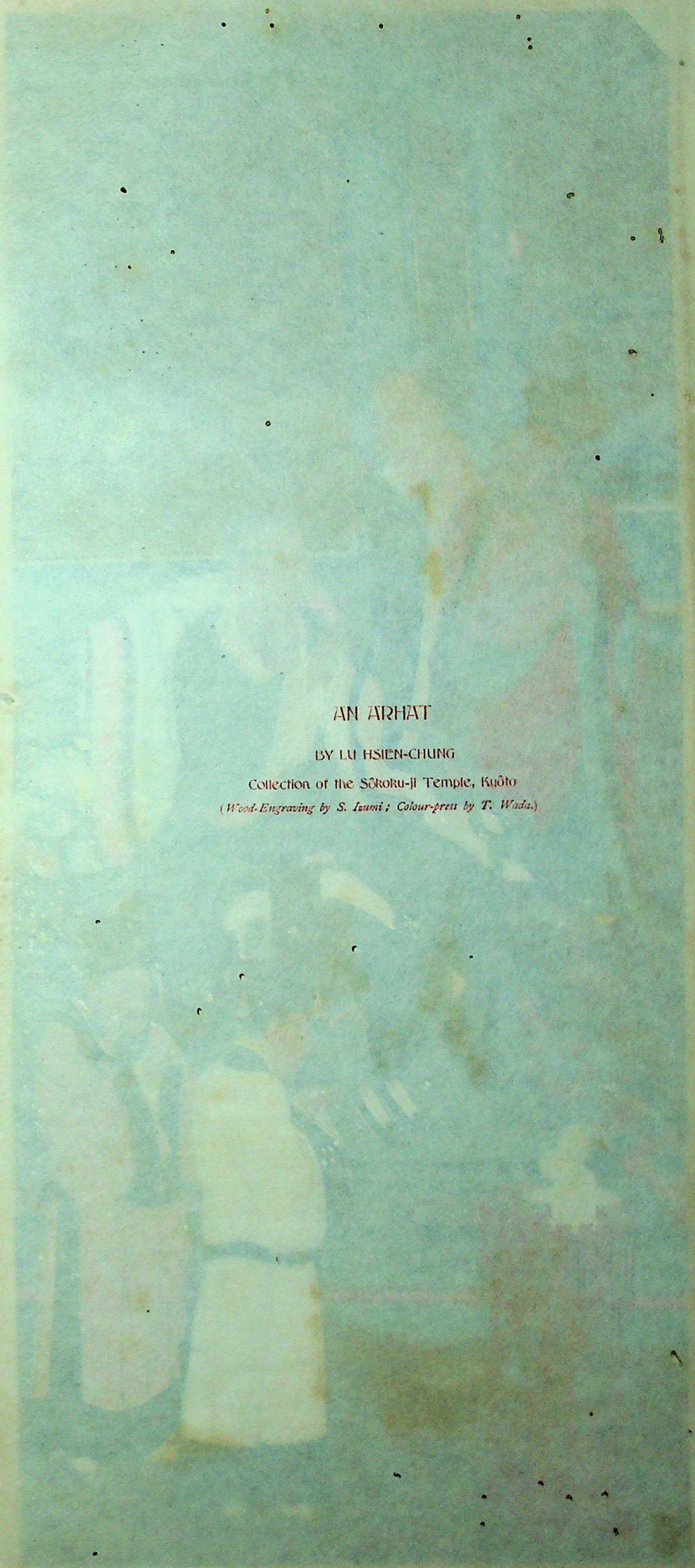


AN ARHAT

BY LU HSIEN-CHUNG

Collection of the Sôkoku-ji Temple, Kyôto

(Wood-Engraving by S. Izumi; Colour-press by T. Wada.)

THE KOKKA

The Golden Age of Japanese Sculpture

IN making a general survey of the sculpture of the human form in Japan, we find that there was nothing of the kind prior to the introduction of Buddhism. There were, it is true, earthen images like the "haniwa," which were buried with the dead in place of the immolation of the living; but these can not strictly be regarded as objects of art.

It was not until Buddhism was introduced from Kudara, one of the three Kingdoms of ancient Korea, and brought with it images of Buddha, that real sculpture began to appear. Thus the earliest period of our figure sculpture was at the time when the influence of Kudara sculpture was most strongly felt. But the latter was, as regards Korea itself, a direct importation of the Northern Wei School of China, and may, therefore, be looked upon as such. This style of sculpture prevailed in Japan in the Suiko Period (593–645).

The second period was when the capital of the Empire was at Nara, and is known as the Nara, or Tempyô, Period (708-782). Here we see the direct influence of the art of the T'ang Dynasty of China. Not a few examples of this period exhibit a high degree of excellence, surpassing anything that the Suiko period had produced.

The third period was after the removal of the capital to Heian (the present Kyôto), and is known as the Heian Period (782–1192). It was from this time that art in general began gradually to free itself from the influence of foreign models and to assume a character of its own, and the sculpture of the time reveals this general tendency.

The fourth period is known as the Kamakura Period (1192–1333), when the art of figure sculpture reached its culminating point. After that, although some progress was made in the line of applied arts, such as engraving on metal, porcelain, etc., there is a great scarcity of figure sculpture of real

merit, especially of sculptures of any large size.

Now the question arises, Which is the Golden Age of Japanese sculpture? Leaving aside for the present the opinions of the pre-Meiji critics, we find that modern critics, with a growing interest in the study of classical art, mostly turn to the Tempyô period as the one in which figure sculpture reached its highest point of excellence. As representative examples witness the masterpieces at the Tôdai-ji, Kôfuku-ji, Yakushi-ji, and other temples in Nara. They point to the bronze image of Yakushi (Skt. Bheshajyaguru) with two Attendant Deities, preserved in the Kon-dô of the Yakushi-ji temple, the wooden images of the Four Tennôs (Skt. Dêvas) in the Kaidan-in of the Tôdai-ji, the lacquered image of Kwannon (Avalotiteśvara), the clay images of Bonten (Skt. Brahmâ), and Taishaku (Skt. Indra), etc., in the Hokke-dô, Tôdai-ji.

Some of these works are huge statues and are executed with great skill, revealing in a high degree the unity of idea and form, so that some critics have gone even so far as to liken them to Greek sculpture in its best days.

Now, in studying the art of any country we must first inquire whether it reveals a distinct character peculiar to that country. For, however excellent any work of art may seem, if it fails to express the genius of the people and turns out to be a mere copy of a foreign model, it certainly cannot be regarded as native art. All works of art based upon such models are apt to be unnatural and devoid of harmony.

Our classical sculpture was highly admired as long as the ancient sculpture of China was not so generally known as it is now. Even that of the Suiko Period, though somewhat crude, was prized for its boldness of conception and simple d'gnity; while that of the Tempyô Period was still more highly esteemed. But as soon as the stone statues of Buddha at Lung-mên in Honan, at the temple of Pao-ch'ing in Shen-si and at Yün-kang in Shan-si, China, began to be known and studied, it became evident that our ancient works of sculpture were all copies of models of the Six Dynasties and of the Sui and T'ang Dynasties. Consequently they could not but lose in our eyes something of their former value. The images of Buddha of the Suiko Period were found to be inferior to the originals of the Northern Wei Period. Of the Tempyô Period there are some objects whose workmanship is even superior to that of the ancient stone Buddhas now found in China. However, it is clear that both in style of treatment and in design they strictly follow models of the Sui and T'ang Dynasties. Moreover, in the Tempyô

Period there are evidences of not a few artist-craftsmen having come over from the continent to Japan. We must take it for granted, then, that among the relics still preserved in the old temples in and near Nara some may have been the works of their hands; for it is impossible to distinguish which were made by Japanese artists and which by Chinese. Such works certainly can not be counted among Japanese works of art.

This being the case, we must conclude that the Tempyô Period is not the Golden Age of our sculpture. In reply to the question, Which, then, is the Golden Age? we are, therefore compelled to answer, The Kamakura Period. The sculpture of this period is marked with a distinct character of its own, being of a high order and in pure Japanese style. To be sure, Jôchô 定朝 and his school at the close of the Heian period did free themselves from the influence of foreign models, and produced some truly realistic works; but it was more in the line of pictorial art that greatest excellence was achieved in that period, while in that of sculpture it was not yet perfect.

In the Kamakura Period there were many noted artist-sculptors, beginning with Annami 安阿彌, Unkei 運慶, Tankei 湛慶, Jôkei 定慶 and others, who excelled in figure sculpture. Among their works extant the most noted are the great bronze image of Amida (Skt. Amitabha) at Kamakura, the wooden images of Niwos (Skt. Vajramalla and Nârâjana) at the Nandai-mon gate of the Tôdai-ji temple, the wooden image of Shunjôbô Chôgen in the Jôdo-dô of the Tôdai-ji temple, the wooden image of Bashisen at the Rengewô-in, the wooden carving of Demons bearing lanterns, the wooden images of Muchaku (Skt. Asaṅga) and Seshin (Skt Vasubandhu) at the Kôfuku-ji, the Fudô (Skt. Acara) and the Eight Dôjis (Skt. Kumras) at Kôya-san. These are objects none can contemplate without wonder and admiration.

The Tempyô group of Yakushi with two Attendant Deities at the Yakushi-ji temple is doubtless a remarkable work of art, but it lacks the dignity of the great Buddha at Kamakura, nor does it inspire the beholder with a like sense of mercy and benevolence. The Four Tennôs at the Kaidan-in are considered to be among the finest specimens of the Tempyô Period. They are truly life-like and are splendid works of art; but the posture is lacking in repose, particularly in the case of those with foot resting on the demon. Compare these with the Niwôs of the Nandai-mon gate of the Tôdai-ji temple. The latter combine perfect poise with real vigour and movement. No wonder that they have been esteemed as great masterpieces in all ages, for they were the joint creations of Annami and Unkei. The Demons bearing lanterns,

belonging to the Kôfuku-ji temple, are comparatively small works, but they exhibit similar noble qualities.

Again, in the Kamakura Period we notice a marked development in portraiture. The images of Shunjôbô, Chôgen, Muchaku, and Seshin are indeed wonderful pieces of portraiture. The Tempyô Period is not without some fine examples of this kind. The image of Rôben-sôjô at the Tôdai-ji temple is the most noted among them, but it does not come up to the standard of similar works of the Kamakura Period. That the latter showed such a high degree of excellence in portraiture is tantamount to saying that realistic art made a great advance in that period. The sculpture of that time also excels in the expression of noble ideas. Who that gazes on the great Buddha at Kamakura, or at the Niwôs at the Nan-dai-mon gate, will hesitate to declare them truly idealistic? The Tempyô images of Bonten and Taishaku in the Hokkedô, noble as they are, fail to move the beholder as deeply as that of Bashisen at the Rengewô-in, which is wonderfully life-like and radiates pure and lofty piety from every feature, exemplifying the union of the real and the ideal in perfection.

Another characteristic peculiarity of the sculpture of this period is the great range in the variety of its subjects, and the corresponding adaptation of the art. In the Tempyô Period the absence of this feature is simply due to strict adherence to continental models in both method and material.

In conclusion, therefore, we do not hesitate to declare that the Golden Age of Japanese sculpture is not the Tempyô, but the Kamakura Period.

INDIAN SOCIETY OF ORIENTAL ART CALCUTTA.

Pictures of the Arhats By Lu Hsien-chung

PICTURES of the Arhats painted by artists of the Sung and Yüan periods are not uncommon in our country. The painting here presented is one of them. The pictures of the sixteen Arhats were made into sixteen *kakemonos*, a *kakemono* to each figure. In our present number, two Arhats are reproduced, one of them in chromoxylograph standing as the frontispiece. Some of the sixteen pieces, including the one reproduced in colours, have a signature which reads: "Painted by Lu Hsien-chung陸信忠, Shih-pan Street, 'Chê'chiao in 'Ching-yüan-fu."

Now, who was this artist, Lu Hsien-chung? We find his name attached to other kinds of pictures which have been preserved in Japan; but strange to say, we find no mention of him in any Chinese books. This, however, is not so paradoxical as it may appear, when we consider the location of his native city. 'Ching-yüan-fu was the present Ning-pô-fu. In ancient times indeed it was the gate through which passed all communications between China and Japan. This fact explains the importation of the artist's best works into our country. But in the latter part of the Southern Sung Period this city was called 'Ching-yüan-fu, a name which in the Yüan Period assumed, as we understand, the new form of 'Ching-yüan-lu. Through long usage some may still have called it by the old name even in the first part of the Yüan Dynasty, when that was no longer in common use. From this we may infer that our artist lived in the latter part of the Southern Sung Period, if not in the early years of the Yüan Dynasty.

These Arhats, unlike those painted by the priest Ch'an-yüeh, are not strictly of a Hindoo type but modified by Chinese influence; some of them have, to say the least, strange features. For instance, notice the figures reproduced here looking at the two dragons fighting for a gem. What an extraordinary expression! Some may criticize the picture as lacking in sublimity, but the delicacy of delineation and the dexterity of coloring are almost unequalled.

In pictures of Arhats, the skill of an artist is generally shown by the variety of the gestures and attitudes which the different figures assume. But originality in the accessory scenes, (such as, landscape in the background, accompanying figures, objects, etc.,) is also carefully aimed at. In these paintings, such special characteristics are clearly discernible. Although the

scenery in the background shows hardly anything worthy of attention, yet the wonderful versatility manifested in the decorations of the architecture, the patterns of the dresses, etc., reflects the artist's surprising skill in the art of delineation.

Specimens from Mr. Ching Hsien's Collection

(Landscape Painting by Hsia Kuei; An Autograph of the Emperor Kao-tsung; "Returning from a Spring Festival," attributed to Ma Ho-chih)

MANY albums of old paintings of the Sung and Yüan periods exist even in our country. Marquis Kuroda's collections, the "Hik-kôyen" and the "Karaye-kagami" are justly celebrated for the many excellent pictures which they contain. These collections are, no doubt, the cream of many smaller collections. During the Ashikaga Period, such picture albums were introduced into Japan and became very popular; but it seems that most of them were taken to pieces and made into *kakemonos*. There are in China plenty of such albums, but few of them consist of the old pictures of the Sung and Yüan periods.

Mr. Ching Hsien of Peking has an album of such old pictures, which is certainly invaluable. On the first page is a bird and flower picture, an embroidery work of the Sung Period. The next nine pages consist of old paintings, which are followed by three pages of autographs. Most of these works are of the Sung Period with a few Yüan paintings. In some of the productions we find a seal which reads the "Treasure of the T'ien-li" 天曆之寶. Now as T'ien-li is the name of the era of the Emperor Wên-tsung of the Yüan Dynasty, these pictures must have once belonged to the Imperial collections.

Let us now present to our readers three leaves from this album. The first is a landscape, done on a piece of silk in the form of a round fan. It is a summer scene—a wide stream of water, and on the bank trees, blown by the summer breeze. Here and there

cottages appear in the vistas of forest trees. In the distance, a white sail glides swiftly down the stream.

The picture bears three seals, but they are all those of collectors. From the style of the picture we can judge it to be a work of Hsia Kuei 夏珪, because in more respects than one it tallies with the genuine works of that artist which we find in Japan. On the opposite page there is a stanza from the great Su Tung-p'o, written on silk. It sings exactly the thought illustrated in the picture. The autograph is completed with a gourd-shaped seal with two characters meaning the "Imperial Autograph." Tradition says that it is the hand-writing of the Emperor Kao-tsung 高宗, and we have every reason to believe that it is genuine.

The second picture shows an old farmer half drunk and happy, riding home with his little son on an ox. This is supposed to be Ma Ho-chih's 馬和之 work; but we have no means of proving this, because we have no standard work by the same painter with which to compare it. A certain Chinese collector has a scroll containing several of Ma Ho-chih's masterpieces with the Emperor Kao-tsung's autographs; but they are very likely imitations of the Ming Period. On comparing them with the Sung paintings which exist in Japan, we find in them many points of similarity with the works of Li Ti 李迪.

Be that as it may, we do not hesitate to say that these two pictures are certainly fine masterpieces of the Southern Sung Period, while the emperor's autograph is indeed a rare treasure. We are in hopes of reproducing, at some future time, the other art works in the same album.

A Waterfall by Ôkyo

AMONG the characteristics of the art of the Tokugawa Period (1615–1868) we find an inclination towards realism. This method or principle has been pursued by two distinct schools, one represented by the *Ukiyoye*, and the other by the Maruyama, (founded by Ôkyo 應擧, 1733–1795), and its kindred school, the Shijô. The two schools are one in their principal aim. But their similarity ends there, because the Ukiyoye School enjoys a freedom of its own, abandoning all the restraints and technicalities of the orthodox school (which the two houses of Kanô and Tosa represent). On the other hand, the Maruyama and

A Set of Three Kakemonos

Shijô schools appear to have utilized Chinese traits, and these in the landscape paintings of Ôkyo become conspicuous.

The picture of a waterfall, here reproduced in collotype, belongs to the collection of the Yemman-in temple at Ômi. It is highly esteemed as one of Ôkyo's masterpieces. The incident which led the great artist to paint it is quite interesting and makes the picture all the more famous. Once a prince of the blood, who had entered the priesthood and retired to the Yemman-in temple, was taken ill. The temple had a fine landscape garden, but the absence of water in the scenery left its charms incomplete. To divert the sick prince, Ôkyo painted a waterfall, and hung it among the trees of the garden. At this time the artist was forty years old. His canvas was a large sheet of paper more than ten feet in length, and by the touch of his powerful wand he turned it into a miracle of rushing water! No sooner does the eye rest on this picture than the beholder feels refreshed and purified. How could an artist ever hope to produce such an illusion, except by being faithful to nature? Ôkyo was, indeed, a master realist.

On closer examination, however, his rocks and trees show traits of the old Chinese style of the Sung and Yüan periods. These he had adapted to his method of delineation, and they seem to mar, in a measure, the realism for which he had striven. At the same time, it must be confessed they give strength and dignity to the picture. In such harmonizing of two opposite styles Ôkyo no doubt excelled.

Some years ago this journal reproduced another celebrated *kakemono* of a waterfall by Ôkyo, which is preserved in the Nishi-Hongwan-ji temple. In that picture we are struck with the natural simplicity of the design, while in the one under discussion we find a surprising delicacy of treatment. The former is remarkable for the genius of the composition, while the latter excels in its rich variety of brush strokes.

A Set of Three Kakemonos by Sekkei

SEKKEI Yamaguchi 山口雪溪 was a painter who flourished at the beginning of the eighteenth century. At first he studied the Kanô School, but in later years he was a devoted follower of the Japanese painter, Sesshû, and of Mu-hsi of Sung. In the present triptych the likeness of T'ao Yüan-ming occupies the central posi-

tion, being supported on either side by a *kakemono* on a landscape subject. The design is simple, but the artist's genius shines out in the skilful brush-strokes. A few strokes sufficed to create the figures, while the ink tones are skilfully shaded to meet the requirements of art.

Generally speaking, the Kanô School in the eighteenth century groaned under the burden of its formalism, and most of the productions are lacking in profound taste. But Sekkei is an exception. A glance at this picture is enough to convince one that his genius rising above the restrictions of his art, developed the conceptions obtained from Nature.

It is to be regretted that his unique originality has been neither fully recognized nor highly esteemed. Was this due to his pride, which would not stoop to popularity?

An Old Painting of Fudô-myôwô

FUDÔ-MYÔWÔ (Skt. Acara) is the god of the Mantra sect. He is also worshipped in Tibet. The rise of our Shingon Sect early in the Heian Period, brought with it the worship of this fierce deity. He is believed to preside over the fate of men on this side of the grave, and naturally has many devotees. Consequently he has been a favourite subject with both sculptors and painters. The picture here reproduced belongs to Marquis Inouyé, a noted collector of art works.

The designs adopted in paintings of this god have been various. In this picture the terrible deity stands with two Kumâras, or divine sages named Hâmukara and Cetaka, trampling on Îśvâra and his goddess. The painter's name is lost; but the form and features of the deity are delineated with skill, and the expression of indignation and wrath depicted on his countenance is, in all respects, perfect. One can see at a glance that the picture was painted by no ordinary hand.

As to the date, the painting is certainly a work of the Fujiwara Period (968–1159). It has indeed the characteristics of paintings of that remote era. In No. 247 of our journal we were permitted to reproduce from Marquis Inouyé's collection another picture of the same god. But this picture excels the other in point of dignity and expression of intense wrath, and is doubtless an older production. In fact, this is one of our best examples of the old paintings of Fudô.

Statues of Eight Dôjis

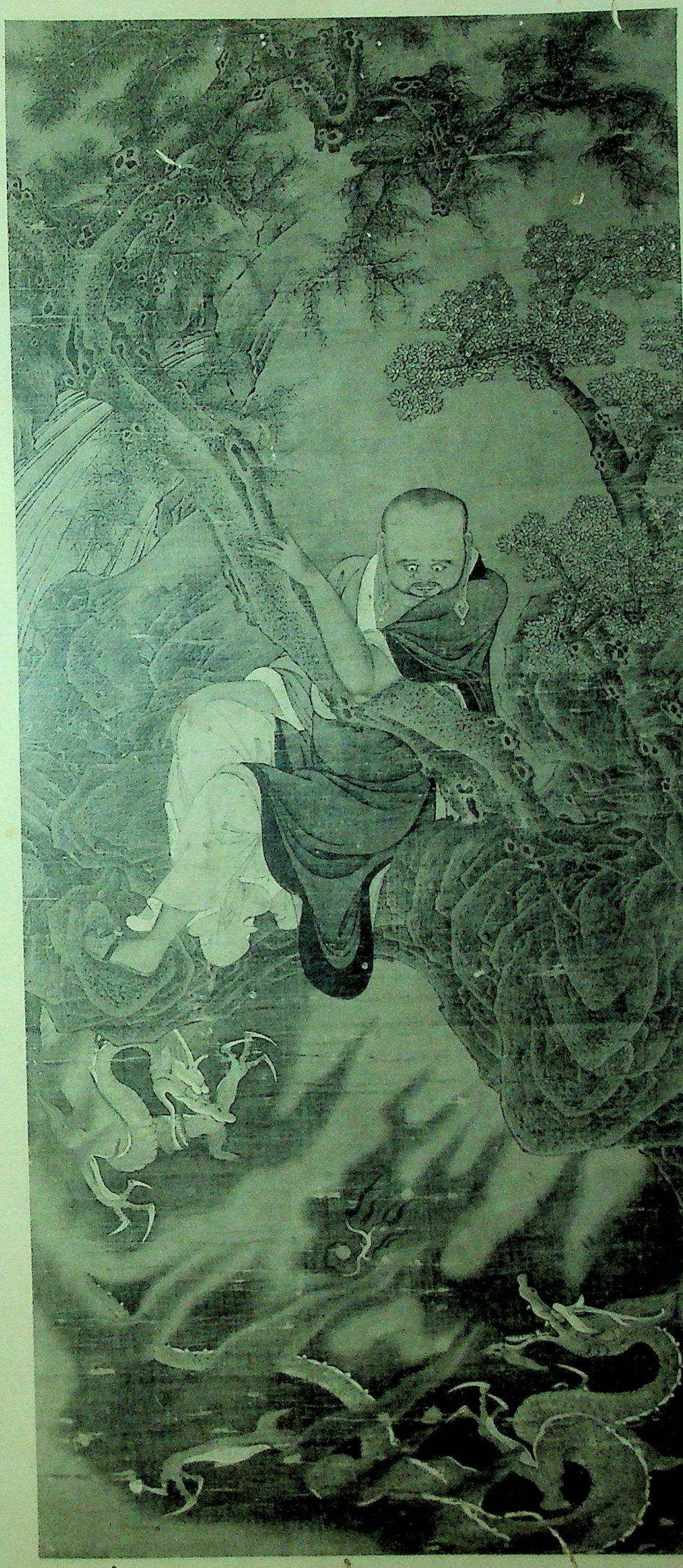
THESE wooden statues of Dôjis (Kumâras) are found in the Fudô-dô Hall on Mount Kôya, attendant on the image of the god Fudô, which stands in the centre of the group. In the present number we present to our readers four of these statues.

Unkei 運慶 is said to have been the sculptor, but there is no definite proof of this. As it is certain that the temple itself was erected in the Kamakura Period, it may be safe to conclude that the statues preserved in it also belong to the same remote period.

They all represent distinctly different designs, and those given here are the most interesting.

As Fudô is the god of Anger, his countenance is represented full of wrath and haughtiness, and his attendants, too, express in a high degree these same qualities. As specimens of wood sculpture the dexterity and technical skill displayed place them easily among the best models of their kind. After the Kamakura Period it is impossible to find anything so superior, and before that time we find no example of like subjects executed with such skill.

平生嗜芝連江雨
盡日舟行擘岸風



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